

ATTRACTIONS AT THEATERS

(Continued from Second Page.)

the field. When the catcher catches a strike, or the fielder makes an error, it is shown on the board the moment it happens. The doors of the Academy will be open this afternoon one hour in advance of the time the game in Chicago is called, which will be about 3:30.

Edith Helena to Lead New Bill at Luna Park

Luna Park will entertain its patrons this week with a vaudeville program that is said to be of unusual strength and introducing several of the successful attractions in the vaudeville field, notably Edith Helena, Tom Waters, Miles and Raymond, Girdle's comedy dogs, Murphy and Dunn, Reno and Smith.

Edith Helena, grand opera prima donna, is said to possess great range of voice, and sings in Italian and French, as well as in English. Tom Waters, late with the "Mayor of Laughland," gives his original specialty composed of songs, stories, and a novel piano act.

Glen Echo Amusements Protected From Rain

During the last week Glen Echo Park proved its adaptability as a place of amusement during all seasons of weather, and met the varying conditions of weather with ease. Very nearly every amusement on the grounds is covered, and the space between are only matters of a few feet.

Thus when a rainstorm comes up shelter may be readily had. This begins at the very entrance to the park, where a great watershed has been constructed that reaches out over the tops of cars. The amusement seeker is ushered into the grand promenade or loggia, to the left of which are the dining and lunch-rooms, the soda fountain and the dancing pavilion.

While the grown-ups are dining or dancing the children have a short span of open space to negotiate to reach the carousel. Then comes the terminal of "The Dip," the moving picture theater, the house of mysteries, the fortune-tellers, the encephalot man, the hydraulic dive, and by way of the miniature railway, the Ferris wheel, shooting gallery, bowling alley, and enchanted house. On fair days the dances and rowboats on the canal have proved popular.

Dramatic World Notables Burlesqued at the Gayety

Jack Singer, who brings the Behman show to the Gayety Theater for the week beginning tomorrow, is said to have one of the largest burlesque shows on the road.

One of the features of the show is "The Passing Review." In this review imitations and caricatures of such celebrities as Oscar Hammerstein, Joe Welch, Charles Bigelow, Maude Adams, Fritz Schaff, Montgomery and Stone, Mrs. Carter, Eddie Foy, etc., all of whom make their several appearances according to a fixed time schedule. The "Passing Review" has been voted one of the best things in burlesque.

CLEVER CAPITAL GIRL IN COLUMBIA CAST

Many Washington theatergoers were interested in the past week at the Columbia Theater, in watching the effective work of Miss Atlanta Nicolaidis, who appeared in "Imprudence," in the role of Miss Perot. Miss Nicolaidis is a young Washington girl, the daughter of a well-known local business man, and went on the stage a year ago in David Belasco's company, playing "The Rose of the Rancho." Her beautiful Spanish features effectively aided in preserving the charm and romantic atmosphere of that delightful play.

Miss Nicolaidis is spending the summer at her home in Washington, and joined Mr. Standing's company for one week only. She will also be seen next week at the Columbia in support of Miss Cecelia Loftus, in William Gillette's new play, "That Little Affair at the Boyds." Next season she will return to Mr. Belasco, and will have a part in one of his new productions.

A CLEVER DANCER.

No matter how gorgeous may be the production, or how brilliant the cast, there will always be some one player who will linger in memory long after the others of a company fade from remembrance, or are utterly forgotten after the fall of the final curtain. This was demonstrated at the New National Theater here last week. The case in point was little Miss Edna Reming in "A Runaway Girl." Her decidedly clever dancing, both as the pert maid in the first act and later as the pick-up girl, won the audience at every step. Miss Reming is not a newcomer to the stage, for it was she who made a name for herself as a "child actress" with Mrs. McKee Rankin. This was when Miss Reming was a mere of four years. Later she has appeared in "The Fortune Teller," "A Runaway Girl," "Coming Through the Rye" and other musical plays.

PAGE COMPANY CLOSES.

The Will A. Page Stock Company, in Pittsburgh, closed last night after an engagement of three weeks. Business did not warrant the further continuance of the season, according to reports from that city. The company was organized to complete the summer stock companies which Mr. Page inaugurated with organizations in that city, Washington, and Baltimore.

Eddie Leonard has registered a hit in London. He was last seen here in vaudeville, and will also be remembered for a clever specialty in the Dockstader Minstrels.

David Belasco is the latest manager to join forces with Eugene Walter, whose "Faid in Full" has been one of the sensations of the dramatic season. Belasco has contracted with Walter to write a play which will probably be used for the opening attraction at the Stuyvesant Theater.

Grace Van Studdiford to Appear In a New DeKoven-Smith Opera



GRACE VAN STUDDIFORD.

Prima Donna of "The Red Feather" to Return to "Legitimate."

Grace Van Studdiford, the brilliant prima donna, who has not been seen in light opera since she sang the role of Red Feather, is to return to the comic opera stage next October, when she will appear in a new piece, especially written for her by the authors of "Robin Hood"—De Koven and Smith. This will be their first collaboration since they

SAVAGE WILL OFFER OPERAS FROM EUROPE

Henry W. Savage returned to America from Europe last week after a four months' vacation, a greater part of which he devoted to a survey of the foreign theaters and the selection of a number of operettas and plays to be presented next season.

"I have been all over Europe," he replied to a question about his foreign trip, "and it seems to me I have seen a thousand operas and plays."

"Among other things, I have contracted for the American rights of the following operettas: 'The Prince's Child,' 'A Jolly Peasant,' 'The Love Cure,' 'Vera Violetta,' 'Prince Hugo's Honey-moon,' 'Piffikus,' 'Prince Bob,' and 'The Rose Youth.'"

"Franz Lehár, Victor Leon and Leo Stein, composers and authors of 'The Merry Widow,' wrote 'The Prince's Child,' which will be produced in Europe next fall, to be followed shortly thereafter by my production in this country."

"A Jolly Peasant," which was produced in Vienna on June 1, is an opera by Victor Leon, one of the authors of 'The Merry Widow,' and Leo Fall, a composer at present unknown in this country, but bound to become popular as soon as his music is heard. The operetta was first shown at the Marmor Court Theater, where it scored an instantaneous success."

"The Love Cure" is another operetta by Leo Stein, one of the 'Merry Widow' librettists, with music by Edmund Eysler, an extremely popular Viennese composer; so you see I have three operettas in each of which the men who wrote the wonderfully successful 'Merry Widow' are concerned. The American adaptation of 'The Love Cure' was made by Olive Hereford. 'Vera Violetta,' another operetta by Herr Eysler, I will probably produce next season."

MISS WALKER MAY RECEIVE

Miss Charlotte Walker has received so many requests from enthusiastic matinee girls, asking that she hold a public reception on the stage, similar to the reception she held last season, that it is highly probable she will consent to receive some of her admirers on the stage of the Belasco Theater after the matinee next Wednesday. Miss Walker will probably renew old acquaintances with devotees of the matinees, who have always been her warmest admirers.

AL REEVES TO STAR.

Al Reeves, who for years has been a star in the burlesque houses, will become a real Broadway star next season under the management of Cohan and Harris. Furthermore, George M. Cohan is writing the comedy in which Reeves will appear and the latter, it is said, will have nothing more than to "play himself" a burlesque manager.

REVIVE "FLORODORA."

"Florodora" will be revived by John C. Fisher. The company is now rehearsing in New York, and will open in Winnipeg June 22. May Bouton will have one of the chief roles.

wrote "Maid Marian," for the Bostonians, the chief role of which Miss Van Studdiford created. The scenes of the new opera are laid in Budapest, and they are said to afford great opportunities for beautiful stage settings. The costumes are also on a sumptuous scale. The Van Studdiford Amusement Company (incorporated in the State of Missouri), will be responsible for this expensive production. It will be under the management of Charles Bradley. One of the finest light opera organizations, the matter of singing, in the country, as was the case with the Bostonians, is the anticipation, headed by the star, who has achieved splendid success in her particular line.

MISS CECILIA LOFTUS TO ARRIVE THIS MORNING.

Miss Cecelia Loftus will arrive in Washington this morning in order to spend the week here rehearsing in William Gillette's new play, "That Little Affair at the Boyds," which will have its first production on any stage at the Columbia, June 15.

With Miss Loftus will be Dallas Welford, the celebrated English comedian, who made such a hit in "Mr. Hopkins," and who will appear with her in the new play. Mr. Gillette is expected here Thursday to conduct the final rehearsals. The play will be staged by Winchell Smith, who dramatized "Brewster's Millions" and "Polly of the Circus," and who is largely responsible for the success of those two ventures.

The full cast of the new Gillette play will include Jane Cowl, Merita Esmond, Alice Butler, Vera Stone, Frances Keenan, Alice Parks Warren, Gertrude Augusta, Atlanta Nicolaidis, Elsie Riser, Dallas Welford, Frederick Lewis, Joseph Brennan, Frank Craven, Edward Ellis, Frederic Hand, John Dugan, Rob V. Ferguson, Louis La Rey, Lon W. Carter, and Eugene Savoyard.

"THE BLONDE IN BLACK"

If searchers after the girl who could be held responsible for the famous name, "The Blonde in Black," would attend a performance at the New National Theater any night, the original, at least the one who looks the part, could be found in the person of Miss Dixie Crane, one of the English show girls with the Aborn Opera Company.

Miss Crane is the daughter of Samuel N. Crane, assistant sporting editor of the New York Journal, and is one of the best-known "fans" who attends the ball game in New York city. She also enjoys the distinction of umpiring a game of baseball in Cuba, a game between the Cuban Giants and the American Club. This was in the spring of 1935, when Miss Crane was visiting with her father in Havana. For two years she was the mascot of the New York Giants. Next season Miss Crane will be a member of Lew Fields' company.

Beatrice Forbes-Robertson, who was here with Marie Doro last season, will have an important part in "The Mollusks" in which Joseph Coyne and Alexandra Carlisle are to be joint stars. Forest Robinson will be another member of the same company.

Ethel Barrymore will abandon her purpose to play "As You Like It" and instead will next season appear in a new play, "Lady Frederick," by Somerset Maugham, the English playwright who has also furnished Charles Frohman with "Jack Straw" in which John Drew will appear.

LUNA PARK—LUNA PARK

WASHINGTON'S HAPPY SPOT. FUN FOR ALL. COMMENCING Monday, June 8, afternoon and night, grand opera prima donna, EDITH HELENA, MURPHY & DUNN, The Funny Irishmen.

GIRDELLE'S COMEDY DOGS, RENO & SMITH, Comedy Acrobats.

DE ANGELO & ALBERTO, European Artists. Extra Added Attraction—TOM WATERS, "The Mayor of Laughland." GRAND BACKED ORCHESTRAL CONCERT TODAY (SUNDAY). Vocal Soloist, MABEL BERRA, and AMERICAN QUARTETTE.

PLAYS CHRONICLE LIVES OF WRITERS

Real Motives That Underlie the Construction of Many Dramas.

A fruitful bit of research for the man with the right touch and the necessary time and industry, would be a thorough inquiry into the real motives that underlie the writing of the best plays of today. Of every piece of writing, dramatic or otherwise, it is reasonable to ask "Why?" And it is safe to say that if what we call "the great plays" now current were put to such a test, some would be found to have been written for the mere love of writing, some for fame, many for bread, but the vast majority and the really great ones, out of the writer's desire to tell us the story of his life. The predominant trait of the best dramatic writing today is that it is autobiographical; and because a man best tells what he has actually lived, our so-called great plays own their greatness to the biography that is in them. Thus Miguel Zamacois as a lad playing about in his father's atelier, wonderstruck before canvases on which were painted the wisdom, the earnestness, the pathos, the humor in the lives of court jesters, formed a love for the creatures that never left him and that took such hold upon his mind as to direct his pen in the writing of the play that Maude Adams performed over the country this year. The latest play that William Gillette wrote and acted in was largely autobiographical in source. Mr. Gillette in life, long before he became so on the stage, was the hero in "Clarice"—a story that has yet to be equalled by any other American play for the terrifying depiction it gave of a man who, under the spell of a constant introspection, thinks death inevitable and calmly awaits its coming.

A reigning success on the New York stage today is a play taken in toto out of actual life. An actor might perform in one play of popular interest, but to walk a block from his dressing room and enter another theater to see re-enacted an incident taken out of his own life, and couched in dialogue as familiar to him as his own speech. It is said that the actor frequently takes the walk and sees himself as he was ten years ago. The prevailing trait of all plays written by Arthur Pinero—at least those that are not professed comedies—is a perpetual undertone of mocking irony. From "The Profligate," "The Second Mrs. Tanqueray," "The Notorious Mrs. Ebbsmith," down to "His House in Order," Pinero's plays slip a chance to jab his pen deeply and bitterly into the hypocrisy, the smallness, the meanness, of England's middle class. Nina Jesson—second wife to Pinero Jesson, M. P., prig and mouther of method and order—why could she not succeed in deed as well as in station? "The saintly Annabel!" she recognized her deficiencies, she tried hard to correct them, she loved Pinero, she would do anything for his happiness, yet she failed for the want of a little encouragement. And therein lies the autobiographical note of "His House in Order." The pat on the back for which Nina hungered was once eagerly craved by Pinero himself, in his first days as a playwright; but it was denied him as summarily as it was denied Nina, and by that same psalm-singing, cold-blooded, pharisaical middle English.

The best plays of James A. Herne, to whom we owe the first flicker of a drama distinctly American, were transcriptions of incidents taken from his own life. "Griffith Davenport," which William Archer in a conversation lately declared to be the very best American play he had ever seen, and one of the best he had ever seen, is a dramatization of incidents taken from his own life. One of the lasting impressions carried from youth to middle age by Frank Mayo was the queerly patterned, old-fashioned wall paper in the living room of his boyhood home. It had always seemed to him as reflective of the character of the family as the clothes worn by any of its members. Years afterward, when Mr. Mayo produced "Puddin' Head Wilson," in one scene of which there was just such a living room as Mayo knew when a boy, he could think of no better decoration for it than some of the old-fashioned wall paper. Heads of it were always carried along in the company's baggage, and every now and then that interior set in "Puddin' Head" was repapered. Mayo directing the job. Similar touches in modern plays, giving them the actuality and vitality that induce us to call them great—could be multiplied. Nor is it a trait only peculiar to plays of our day. By history knows that Goldsmith really lived before he wrote "She Stoops to Conquer," and the plays of Sheridan are practically the dramatized adventures of Sheridan. It is the autobiography in them that gave them a vitality and human interest lasting down to our day. The habit of so building plays was rare in the eighteenth century; it is common in the twentieth. Its prevalence is the hopeful sign of the quality and quantity of the plays that will come of this generation.

Reginald Barlow, actor, and until recently at the head of his own dramatic stock company, has announced his intention of leaving the stage to enter the ministry. As an initial step, Mr. Barlow, who is the son of that pioneer of the Scriptural lesson this evening at the Protestant Episcopal Church of the Ascension, at Oceanpoint, L. I.

Jess Dandy will return to the Shubert management next season, when he will play the principal role in "Marcello," a new Luders-Pixley musical comedy.

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2:30 and 8:30—Oscar Hammerstein.

2:35 and 8:35—Joe Welch.

2:40 and 8:40—Anna Held.

2:45 and 8:45—Monty and Heath.

2:50 and 8:50—Fritzi Weiss.

2:55 and 8:55—Montgomery & Stone.

2:56 and 8:56—Mrs. Leslie Carter.

3:02 and 9:02—Eddie Foy.

3:05 and 9:05—Entire Company at Hammerstein's Manhattan Opera House, New York City.

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